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25c

Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY
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**THIS
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- Magnetic Sound For 8mm Movies
- Putting The Red Skelton Show On Film
- plus six additional articles of interest to makers of movies

OCTOBER

1960



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PUBLICATION OF AMERICAN SOCIETY OF CINEMATOPHAGERS

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CONTENTS

ARTICLES

- | | |
|--|-----|
| PUTTING THE RED SKELTON SHOW ON FILM—By Leigh Allen | 439 |
| "THE THREE"—A NEW TREND IN FILMS?—By Herb A. Liptman | 432 |
| THE FOUR POSTER—By Homer Davis | 434 |
| TWO NEW HORN FILMS—By Jack Van Natta | 436 |

AMATEUR CINEMATOGRAPHY

- | | |
|--|-----|
| SOME TELEPHOTO—By Charles L. Anderson | 438 |
| MAGNETIC SOUND FOR HOME MOVIE MAKERS—By Lloyd Thompson | 440 |
| THE "ONCE-IN-A-LIFETIME" TRIUMPH—By Leo J. Heferson | 443 |
| NEW HOME PROJECTOR—By John Forbes | 445 |

FEATURES

- | | |
|--|-----|
| HOLLYWOOD BULLETIN BOARD | 422 |
| COMMENTS—NOTES AND EDITORIAL COMMENT BY THE EDITOR | 424 |
| CINEMATOPHAGY REVISIT | 428 |
| TELEVISION FILM PRODUCTION—By Leigh Allen | 432 |
| CURRENT ASSIGNMENTS OF A.S.C. MEMBERS | 434 |
| WHAT'S NEW IN EQUIPMENT, ACCESSORIES, SERVICES | 436 |

ON THE COVER

RED SKELTON, who drew in putting his TV shows on film, took one of his gags on director of photography Fred Jackman, Jr. A.S.C., while director Martin Ruckel watches her reaction in gag from the camera crew. Jackman sees three Mitchell-Bum cameras to film the show, stage and studio cameras by remote control.

—Photo by Bud Gephart

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85% of the motion pictures shown in theaters throughout the world are filmed with a Mitchell

Hollywood Bulletin Board



SHOOTING spot of Edgar Bergen and Charlie McCarthy at the ASC's annual Ladies Night party last month are (l to r) Hans Karschbaum, ASC, Mrs. Karschbaum, Major Williams, Fred Jackson, ASC, Charles Clark, ASC proxy, Mrs. Clark, Per Marley, ASC, and Betty Marsh.



AMONG HONORED guests at the ASC party were (l to r) film and radio star Dick Powell, Mrs. Edgar Bergen, Edgar Bergen and MGM starlet June Allyson who in private life is Mrs. Dick Powell. Bergen, head off evening's entertainment with his cohorts, Charlie and Mortimer.



CHARLIE MCCARTHY, ribbed the cameramen, and joking for the last party was "The world is more hot and over here in Hollywood."

MORE THAN 200 American Society of Cinematographers members and their wives attended the Society's annual Ladies Night Dinner and Dance the evening of September 13 on the lawn of the ASC clubhouse in Hollywood.

Traditional event is held each year to honor members' wives who otherwise do not attend regular ASC meetings.

Among guests of honor were radio and film star Edgar Bergen, who introduced his crisscross companions, Charlie McCarthy and Mortimer Snerd to an appreciative gathering, also Mrs. Ber-

gen, actor Dick Powell and MGM starlet June Allyson.

SOL POLITO, ASC, heads a committee representing the American Society of Cinematographers seeking a permit from the city of Los Angeles to erect a memorial to the industry's cameramen on the triangular parkway at the corner of Hollywood Boulevard and La Brea Avenue in Hollywood. Once the permit is obtained, the Society plans to erect bronze statue of a typical cinematographer and his motion picture camera on the site. Delay in obtaining the desired permit reportedly is due to fact another Hollywood group previously had filed application for same site for purpose of erecting memorial to the late Will Rogers. As yet, the city has failed to act on the latter application.

JOHN ARNOLD, ASC, is among notables in the motion picture industry slated to be honored by the Society of Motion Picture and Television Engineers when the Society convenes October 6th in Washington, D. C., for its 72nd semi-annual convention.

According to Pete Mole, ASC, who will accept the "Award of Fellowship" in the SMPTE for Arnold, the latter has been cited for "special commendation

for contributions to the fields that comprise the broad technical interests of SMPTE members."

SID SOLOW, ASC, who recently returned from an extended trip through Europe, during which time he inspected the major motion picture film laboratories there, announces that Consolidated Film Laboratories in Hollywood, of which he is general manager, will open its new 16mm film laboratory sometime in November. New addition will be largest 16mm lab in the world, and will take care of the expanding growth in use of 16mm films on west coast.

PETE SHAMRAY, ASC, west coast technical representative for DuPont, celebrated his 25th anniversary with the company on August 19th, while hospitalized for a heart illness. Day was marked by presentation to Shamray by DuPont officials of the company's 25 year Gold Pin set with diamonds in recognition of his many years' service.

FREDDIE A. YOUNG, ASC, British director of photography, is currently shooting "An Invitation To The Dance" in

(Continued on Page 48)



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CLOSEUPS

Notes and
editorial comment

by the editor

A reader in England, Cyril Moorhead of Surrey, has written to call our attention to the statement made in Joseph Birec's article "Hollywood Launches 3-D Film Production" (August issue) in which the claim was made that Natural Vision Corporation has developed the first system of 3-dimensional motion pictures, using two cameras recording images as seen by the human eye. According to Moorhead, " . . . this identical idea was used here in England to make the stereoscopic films exhibited at the Festival of Britain in 1950 and early 1951. The only difference in the unit described in your article and that used by the British film producers is that the latter used two Newman-Stoddard 35mm cameras instead of Mitchell's. May I also point out that, although designed here by Raymond Spottiswood, he modestly claims that the whole idea is quite old."

To verify his statements, reader Moorhead sent along an article published in the "British Journal of Photography" in 1951, illustrating and describing the equipment used in making the stereo movies exhibited at the Festival.

One thing that often obscures much of the new developments in things cinematic going on in Hollywood studios today, is the growing trend toward secrecy. Last month we were stopped cold on three different occasions in our attempts to secure data or photos for technical articles from as many studios. The aim, of course, is to retain the benefits of such developments for the respective studio, invariably, however, another studio already has developed a similar process, article of new equipment or gadget, and news of the "secret" development eventually becomes general information. It's only natural, of course, that we should want to be the first to print the stories.

A practical system for dimming fluorescent lamps smoothly and efficiently may result in application of the lamps to motion picture photography for effect lighting.

By means of the new light control system, developed by General Electric lighting engineers at Nela Park, in Cleveland, the brightness of fluorescent lamps now can be controlled merely with the turn of a knob, just as smoothly and easily as incandescent lamps are dimmed.

Two sizes of controls will be made by G-E—one operating up to eight lamps, and the other up to 35 lamps.

G-E engineers explain that although colored fluorescent lamps are much more efficient than fluorescent lamps, their use in the past has been limited, because their brightness could not be regulated effectively. Fluorescent lamps produce more than three times the white light, and up to 25 times the amount of colored light, provided by incandescent lamps of the same wattage.

The engineers point out that fluorescent lamps maintain their original color during the dimming process, while the light of fluorescent lamps turns increasingly red as it is dimmed.

The "Editor's Note" which preceded Ed DuPar's article on Warner-COLOR in our September issue closed with the statement that " . . . the process is exclusively Warner Brothers'. No plans for making it available to other studios have been announced."

It has been called to our attention that this statement is in error; that while Warner Brothers' personnel did work out their own procedure, which they call the Warner Color process, this process employs Eastman color negative and positive film which, of course, is available to anyone in the industry.

Charles Roeder, A.S.C., who attended the annual convention of the Photographic Society of America in New York last month, at which time he was cited for Fellowship in the Society, tells us that the PSA has chosen Los Angeles as the locale for its convention in 1953, beginning next August 3rd. Convention headquarters will be the Biltmore Hotel.

Roeder, who will entertain PSA dignitaries during their convention visit, points out that the Society is building a strong membership among motion picture makers, both professional and amateur. "Herbert McDonough, editor of the PSA Journal," and Roeder, "asks that all photographers interested in 35mm and 16mm amateur movies communicate with Dr. Harold L. Thompson, chairman of the PSA's far-western states division, regarding the Society's forthcoming program in the motion picture division. Thompson's address is 3767 Amesbury Rd., Los Angeles 27, California.

SEEING IS BELIEVING!

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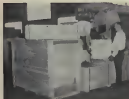
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REVIEWS

Hollywood Last Month

THE STEEL TRAP — Photographed in black-and-white by Ernest Laszlo, ASC, for Thor Productions. Produced by Bert Friedlob and directed by Andrew Stone.

This suspense thriller starring Joseph Cotton and Teresa Wright, is notable for the fact that almost 90% of the picture was shot in actual locales. Only one studio set was used. The rest of the picture was shot off the lot—both interiors and exteriors.

Obviously, this was a considerable challenge for director of photography Ernest Laszlo, but he has come up with a slick semi-documentary treatment that enhances tremendously the excitement and the mood of the story from start to finish.

Stone concerns a respectable bank executive who suddenly gets idea of absconding with a million dollars of the bank's funds and fleeing with his wife and child to Brazil. Encountering everything short of actual apprehension in his two-day flight attempt, he finally has change of heart and returns money to the bank, just moments before opening time.

Actual locales include a large bank interior in Los Angeles, restaurants and cafes in both Los Angeles and New Orleans, office building interiors, and interiors at various airports.

Laszlo has skillfully handled his lighting in all these to bring about effective photography, at the same time instilling the taut mood so necessary to the story.

It's an excellent study of a fine photographic job accomplished under the most adverse circumstances.

n

BECAUSE OF YOU — Photographed in black-and-white by Russell Metty, ASC, for Universal International Pictures. Produced by Albert J. Cohen; directed by Joseph Purney.

Here is a picture that displays skillful use of light in every conceivable photographic situation. Throughout the production, lighting is most subtle in its variations and in delicate gradations, yet befitting every mood it not actually setting it on the screen, and greatly complementing the work of the players.

The story concerns Loretta Young who's tangled up with a smuggler, Alex Nicol. They're both arrested and jailed—she goes to Tehachapi. She's paroled

later, meets and falls in love with Jeff Chandler, a recuperating war vet. They marry; later Nicol enters their life after his parole, and causes separation of Loretta and Jeff Chandler. The couple's child ultimately brings them together.

Perhaps the outstanding thing about the photography is the way the lighting points up the various scenes, the camera-men working smoothly with the set director to bring out the setting and the mood intended.

One example is the aerial photography of the bedroom set where the newlyweds spend their first night, and again in the lovely home of the couple, most artistically lighted both for daytime and night interiors. The lighting enhances with notable effect the sense of elegance surrounding the dwelling.

One of the most outstanding sequences, photographically, is the series of night shots in which Miss Young, her child and Nicol in their car are fleeing police in a blinding rainstorm.

a

ASSIGNMENT—PARTS — Photographed in black-and-white by Burnett Goffey, ASC, and Ray Cory, ASC, for Columbia Pictures Corp. Produced by Sam Merz and Ray Broderick; directed by Robert Parrish.

This dark-photographed production is notable for the smooth use of low key lighting that keeps the mood of the picture properly sinister throughout the 1 hour and 20 minutes it is on the screen.

This suspense-thriller has to do with an American newspaper man, Dana Andrews, who is trapped behind the iron curtain by the Reds in the manner of the well-known Otto incident, and later is rescued thanks to the aid rendered by a fellow news reporter, Maria Toren.

With most of the action staged indoors at night, the lighting scheme called for low key illumination, and this has been skillfully applied by cinematographers Goffey and Cory.

Standout sequence, photographically, is the exterior night scenes depicting escape of Andrews and reunion with Maria Toren. These were actually filmed at night and demonstrate fine balance between the photographic illumination and the effect lighting, lending utmost realism to the scenes.

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Television CINEMATOGRAPHY



RED SKELTON is seen in scenes from recently filmed TV show. Skelton is more at ease when doing his stunts on film instead of TV, finds it more like working at MGM where he makes feature films.



THREE MITCHELLS converse with full crew since the show continuously. However, not all camera men "see" all the time, but are switched on and off for long or short takes from control booth of next.



AUDIENCE samples seats in balcony. Its reaction is recorded continuously with the show. Skelton. Camera operates on stage floor below, out of sight of audience.



SETS ARE ERECTED on movable platforms so they may be shifted quickly into place between acts, and laid at quickly removed back show elements of about five sets or "takes," often twelve or many sets.

Putting The Red Skelton Show On Film . .

TV's No. 1 comedian switches to film for his 1952-53 video shows, which are produced in Hollywood, using an improved photographic system.

By LEIGH ALLEN



FRED JACKMAN, JR., A.S.C., at console of remote control by which he operates the three cameras in house of pre-working the show, also is select coordinator of film transportation and laboratory work.



LIGHTING CHART provides quick reference to power needs and dimmer switches for various lamps on set. Checking chart's details are gather Homer flameless (left), Gene Tinsley, and Fred Jackman.



JUST BEFORE start of dry run of cameras for a rehearsal, Red Skelton demonstrates a gag again with pop-out worm to director Martin Rostin (center) and director of photography Fred Jackman, Jr.

—Photos by Bud Graybill

BY THIS TIME Red Skelton had produced his third live TV show last year, he knew that film was the only answer to the problem of how to put a half-hour television show on the air weekly for 26 weeks and still retain his sanity.

Already, others in television had discovered the answer and were rapidly jamming the growing parade of filmed TV shows. Skelton, however, was in no position to make a quick switch to film in the middle of the season. Changing to film takes time—time to organize for it, to assemble capable personnel, and above all to find suitable studio space to house

the vast operation. Skelton works best with an audience, so this meant the show on film would have to follow much the same format as when done "live"—with a responsive audience out front reacting to Skelton's humor.

Devoting considerable study to the problem during the summer layoff, Skelton had the answer by the time planning his 1952-53 shows was to begin. With the master of sponsorship sealed—Prorox & Gamble signed the show for the next seven years—Skelton and his associates leased the largest sound stage at Eagle-Lion Motion Picture Studio on Santa Monica Blvd. First step was to provide seating for audiences. An entrance was cut through from the stage to a side street to admit ticketholders and guests. A tiered balcony was erected at one end of the sound stage and 250 theatre seats installed. Space immediately under the balcony became the scene of camera and sound recording operations.

To provide a theatre-like presentation for the shows, each "act" is introduced by opening a huge velvet curtain which hangs from the ceiling and extends clear across the stage. The sets are erected on movable platforms about 15 feet square, instead of on the stage floor. This speeds up the changing of sets, makes the task as simple as shifting scenery. The old set is quickly rolled to rear of the sound stage, after the curtain is drawn, and the next one moved into place by stagehands.

Directing the photography of the show is Fred Jackman, Jr., A.S.C. It was Jackman's slick filming of the Skelton "Tide" commercials last year that made him the logical choice for this important assignment. Besides bringing to the Red Skelton show the best in lighting and photographic techniques already tested in TV film production, Jackman has added a unique remote switching system which enables him to control operation of each camera from a booth under the balcony.

(Continued on Page 68)



SCENES FOR "The Thief" filmed on crowded streets of New York were shot with the camera concealed in a parking crate treaded along on a

baggage truck. Screen work as it's had to be shot fast so that the crowd would not recognize the players and become bothersome.

"The Thief"--A New Trend In Films?

A new and refreshing technique is revealed in this dialogue-less production that relies on skillful photography to project the story, unaided by sound or speech.

By HERB A. LIGHTMAN

"THE THIEF" is 87 minutes of spy drama on film told completely without the aid of dialogue. Produced by Clarence Brown and Russell Rouse (the team responsible for last year's shock drama, "The Wolf"), "The Thief" packs a dramatic wallop which is only slightly dulled now and then as the dialogueless glossies wear a bit thin.

The film's outstanding technical credit

is the boldly imaginative photography of Sam Leavitt—a job of forceful lensing that may well earn its creator a dark-horse nomination for an Academy Award for black and white cinematography.

In this film, the camera is just as much a star as protagonist Ray Milland or sassy character Rita Gam, for upon photography falls a great deal of the re-

sponsibility of conveying subtleties of mood and thought—elements usually brought out through the use of skillfully contrived dialogue.

"In this particular story the camera functions as an eyewitness to the proceedings," explains director Rouse. "But more than that, the camera serves to relate the story in terms of character reactions. Since there is no dialogue—

and, therefore, no verbal exposition—the camera must catch the performers off-guard, at fleeting revealing moments when their souls are bared and their innermost thoughts revealed. In other words, the camera is a sort of scalpel, turning the characters of the story—with particular emphasis on Ray Milland—inside out.

"The Third" is the story of a government-employed nuclear physicist who goes for an unfriendly foreign power—misfiling top secret manuscripts and passing the film on to a complicated network of conspirators who smuggle it out of the country. When one of the conspirators is killed in an automobile accident, and the police find the small cartridge of film clutched in his hand, the physicist is ordered by his superiors to flee to New York and await arrangements to leave the country. Directed to go to the observation roof of the Empire State Building to receive further instructions, he is pursued in a dizzy flight up the mooring mast by an FBI agent whom he kills as they reach the very top of the soaring television antenna tower.

He makes his way down from this typically Hitchcock locale, receives his instructions, and is about to sail for freedom aboard a foreign freighter when his finer instincts coupled with a basic though bedraggled loyalty to his native land force him to turn back and personally surrender to the FBI.

This slender story thread is made significant through taut direction, capable acting, and—as we have already pointed out—extremely effective photography. The semi-documentary character of the film, plus an unusually short shooting schedule placed a tremendous burden upon the cameraman, but director of photography Leavitt not only ac-

cepted the challenge, but actually turned his handiwork into assets.

The film was shot in a total of 18 days—eight in the studio, five on location in Washington, D.C., and five in New York City. The rigid shooting schedule allowed no margin for delays caused by weather or other acts of God.

Cameraman Leavitt was forced to shoot under whatever conditions prevailed. Thus it was that the very first location set-up (to shoot the departure of an airliner on an actual point-point schedule) was made in early morning sunlight. Just as the crew was ready to shoot, however, a flash rainstorm cut loose. The shot was made in the ensuing drizzle exactly according to the timetable. The result on the screen shows the plane silhouetted against a sky piled high with glowing clouds—and the mood is exactly right for the somber tone of the action.

Scenes filmed on the crowded streets of New York and Washington had to be shot with a concealed camera, so that the curious crowds would not be aware that a motion picture was being made. Part of the time the camera and operator were hidden in a large parking crate with the lens peered through a small hole. At other times a small truck was used to camouflage the operation. This truck, for example, was utilized to film a spectacular night tracking shot in which the camera followed Ray Milland down Broadway from 47th St. to 42nd St.—a total of five blocks—for what is probably the longest dolly shot on record. In the final editing this scene formed the basis for a montage.

Because the fact that a film was being shot had to be concealed, it was not possible to use either boomers lights or reflectors for the location exterior. The average cameraman would have thrown



CINEMATOGRAPHER Sam Leavitt (right) and director Alfred Hitchcock examine two strips before starting to shoot a scene for "The Third."

up his hands and walked away if deprived of these standard necessities. Sam Leavitt, however, merely shrugged his shoulders—and by dint of extremely precise exposure control and a masterful use of filters, managed to achieve a style of realistic photography that perfectly complements the brooding atmosphere of the plot. Looking back at the location shooting, he recalls that he was not favored by a single day that could really have been called suitable for photography. Often the weather was so black that he could scarcely get an exposure.

(Continued on Page 448)



IN "THE THIRD," the camera is just as much a star as protagonist Ray Milland (shown here in front) until it sees as the camera, mounted in rear seat compartment, is set to make an over-shoulder shot.



CLIMACTIC GRASS scenes were filmed atop New York's famed Empire State building, 1035 feet above the street. Slicked reflectors were the only boasters used outdoors in the entire production.

Deep focus lensing and
lavish use of fluid camera
enhance the film version of . . .

THE FOUR POSTER

By HOMER DAVIES

WHEN STANLEY KRAMER handed Hal Mohr, A.S.C., the task of directing the photography of "The Four Poster" for Columbia Pictures, the capable two-time Academy Award-winning cinematographer relished perhaps the most challenging photographic

assignment of his colorful career.

Here was a picture such as camera-men come upon once in a blue moon—a chance to get away from old formulas and cinematographic routines; opportunity to demonstrate one's artistry and imagination, and to prove that the

director of photography can contribute substantially to the dramatic as well as the photographic presentation of a photoplay, given the opportunity. Mohr had this opportunity in "Four Poster" because of an unusual close association with director Irving Reis. Together Reis and Mohr planned every inch of action on the single set.

"The Four Poster" marks a wholly new concept in film, much of it unprecedented. Its cast comprises two people—Rex Harrison and Lilli Palmer. The story about a married couple takes place in a single bedroom over a period of 45 years. The screenplay by Allan Scott, adapted from a play by a Dutch dramatist, Jan de Hartog, spins its marriage theme across the decades from the wedding night in 1897 until old age in the fifties. Because of its two characters in a single set, the film was shot entirely in sequence—a rare technique in feature films.

The marriage begins, of course, on the wedding night—in overtones of humor vying with undertones of terror for a young bride. The second crisis, a year later, foreshadows the birth of the first child. Later on, the wife discovers her husband's infidelity and successfully restores him to health and home. Two scenes involve the challenge to the couple as parents—first the coping with a two-year son growing up, again in se-



WEDDING NIGHT—Hours of preparation by Hal Mohr achieved a seamless afternoon start, which appears on the screen as a comic struggle by candlelight. Endregeim Horvath has just relinquished off camera in the room, the nervous bride, following right behind him, tonight then.



PLANNING GOES ON—Director Irving Reis, left; Palmer, Rex Harrison and cinematographer Hal Mohr, A.S.C., prepare to shoot dramatic scene in which Harrison tells Reis Palmer about the "other woman." Reis and Mohr planned every inch of action with precision on the single set.



YEARS LATER—The marital drama continues in the same bedroom in which the same four-poster beams as the main prop. It is the art of time. Again careful lighting plays an important part in setting the mood for the scenes played by candlelight.



TWENTY YEARS LATER—The four-poster remains dominant in the bed-room which has undergone many changes in decor with the passage of time. Again careful lighting plays an important part in setting the mood for the scenes played by candlelight.

adjusting to the loss of this son in war. Still later, the wife herself, having married off a daughter, harkens for her freedom, instead embarks on a second honeymoon with the husband who has wooed her back. Finally the crisis of age; the couple surrounding poverty and illness, the survivors at last going it alone after a marital partner dies.

Production designer Rudolph Sternad and art director Carl Anderson sketched the changes of decades in broad sweeps providing atmosphere and backgrounds of 1897, 1909, the Twenties, and later the Forties. Following exhaustive research, the bedroom was designed. The fourposter bed, of course, dominates. In the cramped bridal chamber, high under the eaves, the bed overshadows the late-Victorian decor. But in the bedroom—setting room—a resump of the original set—the fourposter stands enthroned in an alcove—a high altar of marriage. The bed's furnishings reflect interior decoration during a half century, but transformations range from the virginal white lace, frilly and hairpin, of the wedding night, through heavy velvet and velvet, the satin of lush years, a face-lighting with floral chairs, the sensible slip-covered austerity of age. Suddenly, the furnishings change from the Nineties' awesome mahogany to a gayer traditional. Candlelight yields to gas, and gaslight to electricity. A photograph appears, followed by a crystal set, and later a superheterodyne radio. Through it all, the bed stands firm.

Such is the physical environment cinematographer Mohr faced during the

24 days the picture was being shot. He worked almost entirely with a small camera crane, employing intricate boom positions. Each bedroom set had four complete walls, instantly demountable in sections; a ceiling was set in place for many shots. In the 1897 wedding night scene, Mohr's camera swept the bridal chamber in a 320-degree arc, passing at 14 separate boom positions. Hours of preparation achieved a seemingly effortless shot, which appears on the screen as a certain struggle by candlelight. Harries, as the bridegroom, tries to extinguish 15 candles. Miss Palmer as the nervous bride re-lighting them in turn.

The challenge which such a set and action presented to Hal Mohr's cine-matic skill is at once apparent. Imitative light cues had to be worked out so that, as the candles were progressively extinguished and then re-lighted, the set illumination would change accordingly. "Some scenes," said Mohr, "involved as many as 25 or 30 separate light and camera cues."

The picture is marked by a wide range of lighting effects—candle light for the early scenes, kerosene, gas light, then—as time passed—the electric light. "Our aim," said Mohr, "was to let the scene itself suggest the kind of light used in the particular era—candle light, gas light, etc.—without showing the actual light source as the scene, except in one or two instances. The desired moods were created photographically through lighting."

The lighting is but one of three

phases of the overall photographic job of "Four Poster." The others were use of the Geratix "deep focus" lens, and photographically tying in the five action with the "intermissions" done in animation.

With the story staged in a single setting, as in a stage play, and using a cast of essentially stage players instead of screen actors, it was natural that "The Four Poster" should be played, staged and shot in the manner of a stage play as much as possible in continuous takes of sustained action. Many scenes in the picture run continuously for 7 to 10 minutes, and one scene consumed all but thirty feet of a full magazine of film. This type of photographic treatment could only be possible using the find camera and extreme depth of focus that would enable the camera to move about the set and keep all players and the set in focus.

To gain complete freedom for players and camera within the room—so important in a single set—Mohr used the new Geratix bellows lens, already employed with success in Kramer's "Cyrano de Bergerac." The Geratix, camera experts claim, has a depth of focus without distortion, from inches away to infinity. A person in closeup and a painting on the opposite wall register with equal clarity. Because the lens can shoot wide open and preserve focal depth, low-key lighting shows every nuance of mood with naturalness. Given these advantages, the camera in motion can record sustained drama. At least

(Continued on Page 436)

Two New 16mm Films

DuPont Photo Products Dept. recommends new type 930 and 931 emulsions for TV newsreels and other productions demanding rapid processing.

By JACK VAN NATTA

TWO NEW 16MM MOTION PICTURE films ideally suited to television film production are announced by the Photo Products Dept. of the DuPont Company. The new emulsions are identified as Type 930 and Type 931.

Type 930 is an improved fine grain panchromatic reversal film which is designed for rapid reversal processing.

Type 931 is a new high-speed panchromatic reversal film designed to give a combination of highest picture speed and very rapid processing characteristics. When processed as recommended, both products give optimum pictorial and single-system sound results for professional television and motion picture production. Highly hardened emulsions characterize both films, making them ideally suited to high-temperature, alternate processing without impairment of picture or sound quality.

Standard anti-halation safety base contributes to the excellent definition of these two films. Their emulsion and processing characteristics prove ideal for original reversals for immediate use where only one positive is required, as in the coverage of local-interest events for TV newsreels, for seconds of spare-time errors, etc.

While these films were designed especially for processing by reversal, some producers may find it expedient to use them as negatives, as will be described later.

The Exposure Index for the two films in Table 1 are based upon recommended processing procedures and the use of an exposure meter calibrated in accordance with ASA standard Z38.2.6—1948.

It will be noted that two exposure figures are given where the film can be exposed for reversal processing—for example, Type 930 daylight exposure is indicated as 64 and 80. This is because reversal speeds vary when processed at different laboratories. Some labs are able to obtain the 80 rating while others would be closer to the 64 rating. Thus, of course, is not a laboratory problem but merely the type of developer used at the respective laboratory. Field tests have proven in most cases that laboratories generally can

handle the films satisfactorily when they have been exposed at the highest reversal rating. Again the latitude of both films is such that quality screen results may be obtained, using either the high or low rating for reversal exposure. Pre-production tests, of course, will show what speed should be followed in the photography in order that any laboratory may obtain optimum picture and sound results with these films.

In exposing the films for processing as a negative, the same latitude is available to the cameraman. Field tests have shown that some laboratories obtain even higher negative ratings than those listed above. Again, according to the best results through one certain lab is the best procedure.

To aid the professional cameraman in measuring exposure by the incident light method when using these films, the Tables 2 and 3 below have been published by DuPont.

Both the 930 and 931 type films have highly hardened emulsions and may be processed for reversal or as a negative at solution temperatures up to 125°F without impairing the quality. (All solutions, times and wash water should be maintained at approximately the same elevated temperatures.)

Both films have proven to be of great advantage to television stations for newsreel work, and to photographers of sports events when used either as negative or reversal material. Type 930, when exposed as a negative for regular 16mm picture production has been widely accepted as a fine grain product where quality is a prime requisite.

Among television stations in the Los Angeles area that have used DuPont 930 and 931 with great success are KNSB, KTTV, and KLAS-TV. Television newsreel work has become a major part of television station operation, as evidenced by the wide popularity of such TV newsreel presentations as that of Los Angeles Times' station KTTV (Channel 11).

Using Type 930 film since inception of its newsreel operation in Los Angeles, KTTV has found that the improved Type 930 film has solved most of its photographic problems wherever poor light was encountered on an assignment by its cameramen. Using a Houston automatic rapid film developing machine, KTTV easily turns out its two newsreels shown on film using the

(Continued on Page 47)

EXPOSURE INDICES — DU PONT 930 AND 931 FILM

Type	For Processing by Reversal		For Processing as Negative	
	Daylight	Incandescent	Daylight	Incandescent
930	64-80	50-64	50	40
931	125-160	100-125	80	64

Table 1

TYPE 930 RAPID REVERSAL PAN

Illumination: Incident light table for incandescent light, 24 fumes per second—1/50 second—400 lux

Lens Aperture	f1.4	f2.0	f2.8	f4.0	f5.6	f8.0
No. of foot candles required*	60	120	240	480	960	1920

*When this film is processed as negative material, exposure should be increased by 1/2 stop

Table 2

TYPE 931 HIGH SPEED REVERSAL PAN

Illumination: Incident light table for incandescent light, 24 fumes per second—1/50 second—400 lux

Lens Aperture	f1.4	f2.0	f2.8	f4.0	f5.6	f8.0
No. of foot candles required*	30	60	120	240	480	960

*When this film is processed as negative material, exposure should be increased by 1/2 stop

Table 3

Custom-made to Hollywood's demand...



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BALTAR

When the first Baltar Lenses were designed in collaboration with leading cinematographers of major Hollywood studios, they set new, still unsurpassed standards of image quality. Since then they have become the choice of foremost motion picture photographers the world over because of their superb correction and definition, in both color and black-and-white 35mm films. Eight focal lengths, for studio, news and industrial work. Balcoat anti-reflection surfaced. For your finest work, order Baltar Lenses from your professional camera manufacturer.



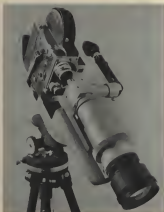
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MODEL ADAPTATION of a 35-inch aerial camera lens is shown here. Chasing and gun-stock base for camera and lens were designed and built by Richard Goddard, San Mateo, California, cine photographer. A feature is continuous reflex focusing and finding through eyepiece at right of camera.



TELEPHOTO may be disengaged from camera and camera swing to right or left when it is desired to shoot with one of the shorter focal length lenses. Camera rotates 30° to avoid optical interference.

Super Telephoto

Aerial camera lens makes ideal telephoto for cine photography.

By CHARLES L. ANDERSON

HERE'S A SUPER-TELEPHOTO lens you'll find in no camera store! It's a special adaptation of 15-inch aerial camera tele-lens, product of the ingenuity of Richard Goddard, cine photographer of San Mateo, Calif. It's probably the most powerful telephoto lens being used for 16mm photography.

Goddard designed and machined the special aluminum mount, which enables the lens to be used with his 16mm Bolex. At first he tried to find a ready-made mounting to hold the telephoto rigidly before the camera, but none were available. So he decided to make one as a project in bending metal working. The result is pictured in the photos above and at lower left.

Two unique features were built into the unit which are not found in any commercially-available telephoto lens mounts. Of the two the most important, perhaps, is a reflex focusing device which permits viewing the subject or scene through the lens while the camera is running. A thin, partially-reflecting mirror inserted in the housing directs a fraction of the light to a viewing screen. The reflected image is identical to the one reaching the film, except for brightness. An image enlarger, which normally allows the photographer to see the camera's own ground glass, fits onto the telephoto mount and is complete with eyepiece, as may be seen at right of camera in the accompanying illustrations.

Supporting both the camera and the telephoto lens and mount is a gun-stock type base made of hardwood. This has provision for mounting on tripod and allows for swinging the camera away from the telephoto when any one of the

(Continued on Page 455)



FILM CLIPS (above) demonstrate comparative results of the super-telephoto (left) with that achieved with 2 in., 1 in., and 15mm lenses. Photos are of lighthouse in San Francisco Bay.

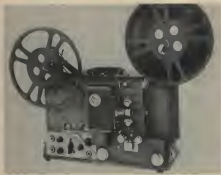
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MOVIE SOUND EIGHT—first 8mm magnetic recorder-projector made in U.S., with record and playback sound at either 32 or 24 lps, take up to 5000-foot film reels

Magnetic Sound For 8mm Movie Makers

Movie-Mite Corp., first on the market with an 8mm magnetic recorder-projector, makes synchronized sound a reality for narrow gauge filmmakers.

By **LLOYD THOMPSON**

SOUND FOR 8mm films is now a reality. Experiments in adapting sound to the narrow-gauge film, which began several years ago, have culminated in a successful application, and the first 8mm magnetic sound recording projector, the Movie Sound Eight, is now on the market. Product of the Movie-Mite Corp., of Kansas City, which pioneered some years ago in the low-priced 16mm sound projector field, the Movie Sound Eight is the result of several years unhampered experiment and development. Even though the manu-

facturer has achieved the distinction of being the first with a projector in this field, the company was determined not to rush into the big, waiting market with a half-developed or inferior product.

The Movie Sound Eight is both a magnetic sound recorder and a playback instrument so that the cine filmer can now make his own sound-on-film movies, or record sound on his old films since they have been striped for recording. The machine is a complete unit in a single case that has a built-in 6-inch

speaker and a microphone. An important feature is the two-channel mixer-amplifier that enables the user to record sound simultaneously from two sources, as for example from a phonograph providing background music and from the microphone through which dialogue or narration is recorded. Equally important is the fact the machine will handle reels up to 1600 feet capacity—providing feature-length showings of 8mm movies in the home.

In order to make 8mm magnetic sound movies successful, it was necessary for Movie-Mite to design and build an entirely new projector, rather than adapt magnetic sound to a conventional 8mm silent machine, and it was necessary to incorporate an entirely new method of sound take-off to overcome many of the problems inherent in the small size of 8mm film.

The magnetic sound stripe on 8mm film is placed between edge of the film and the sprocket holes. This posed the problem of distortion induced by the sprocket holes which normally cause an uneven flow of the film past the sound head. In order to solve this problem on the Movie Sound Eight, a new film movement was designed known as the Roto-Magnetic Stabilizer. The sound drum is slightly tapered so that the film has a tendency to run to the outside edge of the drum at all times. This provides most of the edge guiding necessary to keep the narrow sound track in the best contact position with the record and playback heads. Incorporating these important features into the machine made it possible to build a projector which is extremely easy to thread.

Feed and takeup sprockets are driven by a worm gear which is connected to the motor by means of a special rubber



CENTRALIZED CONTROL PANEL provides two inputs for recording, both music and narration simultaneously. Simplified controls include safety device that prevents unintentional erasure of recordings.

left. This type drive was selected by the engineers because it is both extremely simple and quiet in operation—two very desirable features in a sound projector.

Several years ago the Society of Motion Picture and Television Engineers, formulating the ultimate application of magnetic sound to 8mm film, made studies and proposed a set of standards to be followed in designing projectors for 8mm magnetic sound-on-film. While these specifications have not been officially standardized as yet, they have been available to all manufacturers for almost two years and there have been no objections to them in their present form. Therefore, in building the Movie Sound Eight projector the tentative standards have been followed in all respects. Among other things, the standards provide for dual film speeds of 18 and 24 frames per second. The 18 fps speed is a compromise which will enable old film shot of 16 fps to be sound striped and recorded and played back on the Movie Sound Eight with good results. Owners of the Movie Sound Eight of course will shoot all future film at 24 fps for the better sound quality that this higher speed affords.

One of the first questions asked is where can 8mm film be striped for magnetic sound recording. At the present time, this service is offered by Reeves Soundstrip Corp., 10 East 32nd St., New York. The track this company applies to movie film is called "Magna-

(Continued on Page 46)

The "Once-In-A-Lifetime" Thrill

There's no thrill like winning an award with your movies. Most any amateur can do it who approaches the task of filming seriously.

By LEO J. HEFFERNAN

Metropolitan Motion Picture Club, New York, N. Y.

WHAT IS THE thrill that comes once in the lifetime of an amateur moviemaker? Obviously it would stem from some outstanding event during his moviemaking career. It might be the day on which he was notified that one of his films had won an award in a national contest. Or simply when he gets the finishing touches to a film he knows will be his masterpiece.

Be that as it may, we all have one thing in common. Even the least among us is trying to get something out of this hobby of moviemaking. We are using it as a means of personalized expression, a form of speech.

It will be sufficient to say that we are putting the stamp of our own individual personality upon a rare creation of one sort or another, and just as a painter starts with a blank canvas, we commence with a roll of unexposed film. From that point on, it is entirely up to us—so how could amateur moviemaking be anything else except a means of personal expression?

Individualism is the keynote of success for every amateur movie—it will always be the uniqueness of a film which will impress an audience. One need not search far and wide for novel screen fare, so why rush off to Time Machine or Afghanistan just to get shots which have never been filmed before? One of the most common movie-making failures I have ever seen was a film of the fabulous Vale of Cashmere. It didn't seem to quite "come off."

No, "uniqueness" is a rare quality which generally originates in the brain of the cameraman. It doesn't just "happen." It is introduced into the footage in humorous-and-long fashion—and its inception must precede the clicking of the movie camera.

Samuel Johnson once said, "There are no lengths of pains, worry and physical labor to which a man is not willing to go in order to avoid the real work of thinking!" Fresh, creative thinking will always mean hard work, but it is the only way in which the stamp of uniqueness can be put upon a movie production. We cannot rely entirely upon novelty in the film sub-

jects themselves—we must cudgel our brains to devise new ways of presenting the material which will keep an audience perched on the edge of their chairs. It is lack of spontaneity which accounts for many amateur movie flops. Another contributing factor in movie failures is too great consideration to "cost sheets." Some of us would like to budget 500 feet of film in a production and come out with a movie exactly 400 feet long. There will never be a prize-winning movie made on this basis, and the reason is quite simple.

By hewing too close to the line, a movie amateur deprives himself of a daring ally—experimentation. He does not permit himself the luxury of these wonderful mistakes which often bring about the triumph of art over matter by breaking down rigid, unyielding habits. How nice to be able to say, "Today I shall go out with my camera and film only mistakes. Perhaps one of them will turn out to be worthwhile!" In all art, disorder is fruitful in results, provided one does consciously what he is trying to do unconsciously. Having an overall plan in the back of his mind will permit a cameraman to go forth into the unknown, and come back with a variety of scenes which will hold together in a film. It is being done right along by expert filmers who have learned the trick of getting the thrill that occurs once in a lifetime every single day in the work.

One way to bring unobtainable movie-making plans to the point of realization is to set oneself a deadline—a date beyond which you will not go without having made a start on the movie you have in mind. This works wonders for people who have been promising themselves a trip somewhere. If they say they will start on a particular day and make arrangements in advance, they will undoubtedly go on that day. Otherwise, it is possible that they will put it off. If other matters come up in the meanwhile, it seems to me that a million things can rise up to interfere with moviemaking plans, but I have never found that it was impossible to meet a moviemaking

(Continued on Page 46)



EXCLUSIVE: Reels-Magneto-Stripless leaves perfect recording and shooting of news in 8mm film. Note that the magnetic recordings are on outer edge of film, next to the sprocket holes.



DISPLAYED CONTROLS and 400-foot reels are just two of outstanding features of Bell & Howell's new "221" 8mm movie projector, which is self-contained except for carrying case (illustrated), light weight and small in size.

New 8mm Projector

Bell & Howell discards carrying case for slick self-contained styling for its "221" projector that takes 400-foot reels.

REFLECTING THE TREND of case equipment manufacturers to give the home movie maker the very best in projection equipment is the announcement this month by Bell & Howell Company, Chicago, of its new Model 221 8mm projector.

Discarding the old-style separate carrying case, Bell & Howell's engineers have provided something really new in movie projector convenience. The Model 221 is self-contained in a smoothly molded grey and maroon case. One side of the case snaps off to expose the unit's film handling parts for projection of pictures. The projector is precision built on a rigid all-aluminum frame. Reel arms are hinged and fold neatly out of sight into the case when not in use. Bell & Howell has taken a step in the right direction here by designing the reel arms to hold 400-foot reels of film—enough for a half-hour show. Another attractive feature of this new model is that it is unnecessary to switch reels from front to back for rapid rewinding. The film winds right back on the forward reel, after threading, simply by flicking a switch.

Bell & Howell makes a point of the fact that the family now can get movie service out of its home movies, because with the "221" it's no longer necessary to wait until father comes home in the evening to enjoy family movies. Any member of the house including the kiddies, can operate the "221," it's that simple to thread and use.

A single switch controls the lamp, motor and rewind. There is a swing-out film gate that makes threading of film easy for anyone. Film threading instructions are clearly indicated on a printed guide inside the front cover of the projector, and this guide card can be turned over to serve as a miniature projection screen and the cover as a "shadow box" as an aid to film editing.

For the first time perhaps an 8mm projector has been designed with the object of fully protecting the film from scratches and abrasions. No part of the "221" ever touches the picture area of the film, thanks to recessed sprockets and film rollers that are a part of the precision film transport system. And in the film gate itself—often a critical area



SWING-OUT film gate simplifies threading the new "221" projector. Side frame clips hold film firmly in place.



NO PART of Bell & Howell's "221" 8mm projector ever touches picture area of film. Recessed sprockets and rollers insure this.



ONE SWITCH controls lamp, motor and rewind. Threading can be checked before switching on motor by turning manual film advance knob.

CAMART PRODUCTS

where film damage is contained — side tension clips hold the film from the side instead of pushing it head-on against the aperture plate.

On the screen you get well-lighted, brilliant pictures, thanks to well-designed optics. Bell & Howell claims the "221" puts more light on the screen than any other Bess projector with a 500-watt lamp.

The "221" with its myriad of improvements and innovations is just what the Bess movie maker needs to bring out the best in his movies and to demonstrate that Bess movies can be satisfactory movies if one has the right equipment for showing them.

The Bell & Howell 221 is extremely quiet in operation and has lifetime lubrication, making it unnecessary to keep an oil can on deck during projection. The sturdy motor provides smooth operation on 90 to 150 volts of AC current. Its compact size and its extremely light weight—only 12 pounds—makes it ideal to carry in the car for showing movies away from home. And its low price of \$99.95 makes it ideally suited to budget pocketbooks, too.

SOUND FOR 8MM

(Continued from Page 461)

Strip." There is also the probability that Eastman Kodak may soon provide a special soundtracking service whereby a magnetic sound strip will be applied to Bess Kodachrome film sent in for processing, at a nominal charge of \$1.75 per 50-foot roll, when so ordered by the customer.

To record with the Movie Sound Eight, the operator first threads the projector with a length of Magna-Striped Bess film. The control switch is then turned to either the "PA" position or the "rehearse" position, and the operator speaks into the microphone or plays music on a record player until the volume indicator lamp flashes to indicate the proper sound level has been attained. After this has been set, the control switch is turned to the "record" position; this also starts the projector. A safety device on the control switch panel prevents accidental erasure of previously recorded sound. After the recording is finished, the film can be played back immediately as soon as rewound.

If, for any reason, the sound is not suitable, it can immediately be recorded over again. The old sound track will be automatically erased as the new one is recorded.

With two input positions, see for the
(Continued on Page 463)



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SOUND FOR 8MM

(Continued from Page 403)

recorded player and one for the microphone, it is possible to record both music and voice at the same time. If the user wishes to record from two records and a microphone so that a smooth transition may be made from one record to another a small sound mixer is available for use with the projector. This allows sound from several sources to be mixed and recorded. A jack is also provided so that a pair of head phones may be used for monitoring purposes. This is almost necessary when background music is being played behind the scene in order to get the best balance between voice and the music. Undoubtedly, many 8mm movie makers with old films will find it satisfactory to record sound on them at the 24 frame per second speed even though the pictures were exposed at silent speed. This has been a procedure followed in 16mm business for years, where only 24 fps recording speed has been available. In spite of that, a number of pictures which were shot at silent speed were recorded at 24 frames per second, and the results were entirely satisfactory. The only way to really find out whether or not such a result will be satisfactory, is to first project your films at 24 frames per second.

Eight millimeter sound-on-film should open up many new and interesting possibilities in the motion picture business. For several years the number of amateurs using 8mm movies has far outnumbered those using 16mm film, but this is the first time the "rights" have been able to get sound on their film without employing methods which were less satisfactory than having it on the film itself. The economies afforded by the use of 8mm film will probably make it desirable for use for some industrial purposes, and certainly in educational uses it will offer interesting possibilities. Many schools now will be able to make their sport movies in 8mm with sound as well as color. More schools are teaching visual education classes and 8mm sound-on-film will now make it possible for classes to produce many of their own teaching films. Complete records of scientific projects can be filmed in 8mm and the necessary explanatory commentary added by magnetic sound track as soon as they are returned from processing. The person doing research work can now have a complete record in both pictures and sound at the end of the project. Careless other uses could be mentioned, but experience has shown that once a new tool is introduced, others will find many more new uses for it than did the inventor. END

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PUTTING THE RED SKELTON SHOW ON FILM

(Continued from Page 411)



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Jackman's filming procedure is similar to the "confusion system" previously established by Kael Farned, A.S.C., for the "I Love Lucy" and "Our Miss Brooks" TV film shows. Three 35mm Mitchell cameras are mounted on small cranes, affording coverage of the show from different angles. Each camera is manned by an operator, an assistant and a grip to maneuver the crane.

Placement of the various cameras is worked out during rehearsals. The position each camera is to occupy for each take and the direction and extent of travel of the crane is charted on the stage floor by means of colored arrows. The red arrows indicate the floor positions for the No. 1 camera, the white arrows for the No. 2 camera, and blue arrows for the third camera. The numbers on the arrows indicate camera positions for the various takes; and the direction the arrows point indicates direction crane is to be dolled during a shot.

Conventional motion picture set lighting equipment is used. Except for two floor lights, all units are suspended from overhead, providing a clear floor for the cameras to move during the show. In addition to the overhead lighting units, most of which remain more or less in fixed position, there are four strip lights suspended from edge of balcony, two

Columbia Studio "cone lights" on the floor, and the filler lights mounted on each camera.

In our corner of the stage, beneath the balcony, are a number of dimmer banks and switching panels. Power cables from all the lamps terminate here. As a guide for the gaffers, a chart is maintained indicating graphically the location of every lamp on the set controlled by the switches and dimmers. Each lamp is numbered and its switch at the control panel carries a corresponding number.

Because the photography is the most important technical operation in the show, it was organized as a subsidiary under the direction of Fred Jackman. In it is in Jackman's suite of offices on the Eagle-Lion lot that much of the lighting for each show is planned after a period and discussion of each new script. Jackman operates much the same as a sub-contractor—providing the cameras, lighting equipment, camera crews, gaffers and grips necessary to photograph each show.

During the filming, Jackman directs the photography and controls operation of the cameras themselves from a glass-enclosed booth beneath the balcony. Instructions are relayed to the camera operators and grips through an intercom phase system, as Jackman follows

New Development In Additive Color

EQUIPMENT WHICH MAY make the use of the additive color processes profitable and profit equal to that of black and white is proposed by a French inventor, J. R. Huet, who has recently demonstrated a process which he is developing, according to Kinematograph Weekly, British trade publication.

The system demonstrated is of the classical type, with alternate frames photographed and projected through different filters. In place of a single filter for each color, however, both taking and projecting filters are built up of a number of narrow strips, those on the blue side ranging from purple through the blues to green, and those on the red side from green to red and purple. This principle, Huet claims, reduces color pollution.

The reel of film demonstrated by Huet consisted of Pansian exterior, and small interiors taken in a private house. The color range restored one's faith in the ability of the additive pro-

cesses to produce pleasing colors. Color fringing was, of course, noticeable, but Huet proposed to overcome this by means of a two-film camera. A more difficult problem which still remains is color pollution, notwithstanding the filter strips; pollution was noticeable even at the low level of illumination produced by a portable projector, on the primary colors.

Normally the showing of alternate-frame additive films would necessitate an alteration to the projector. Mr. Huet's idea to overcome this is to mount the filter device separately from the projector, driven by a motor synchronized with the projector. By this means, no alteration to the projector would be needed. However, the loss of light inseparable from additive projection would remain.

As an alternative, he proposes supplying subtractive color prints, although in this case he has not explained what advantage would be gained over a normal hi-contrast process.

the script. The remote control switch enables Jackman to start and stop each of the three cameras from the control booth according to the plan for cutting the footage. Substantial economies are thus effected in film and processing costs by this unique system which enables Jackman to "rough cut" the show as it is being shot, switching a camera on and off only as needed for a particular shot. Some times, of course, two and possibly all three cameras shoot a scene at once; but in all cases, the operators keep the cameras constantly focused on the action regardless of whether it is exposing film or not. When a camera is "on," a red "bullseye" in front of it lights up as a guide to Skelton and his cast.

The company purchased its own magnetic sound recording equipment from Storer-Hoffman, and this is set up in a room adjoining Jackman's camera control booth. The takes made by the various cameras are automatically identified with the sound track whenever Jackman switches on the cameras. Flipping a secondary switch on the pencil just below the camera starting switch causes a cue light in the camera to place a mark on the film and a corresponding cue mark on the sound tape, enabling the camera footage to be matched to the sound track during editing.

Jackman exposes an average of 30,000 feet of 35mm negative for each show, which is edited down later to the half-hour show seen several weeks later on NBC television.

The routine described here is followed twice weekly, for in addition to the Red Skelton Show for Tele. The company also turns out the new Eddie Merrell television show, following the same technical procedure and at the same studio. Production of the two shows requires the time of both technical staff, crew and members of cast five and six days each week, planning, rehearsing and finally putting the shows on film.

Jackman's filming system has proved extremely successful. Not only does it contribute greatly to speeding up production of the shows, but shows considerable time from the editing phase. Finally, there's the big savings in both negative cost and laboratory expense effected by the interval instead of continuous operation of the three cameras, all of which bids fair to establish the system as standard for photographing TV shows performed before an audience.

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"THE THIEF" — A NEW TREND?

(Continued from Page 433)

with the lens opened to its widest stop.

A sequence in which the protagonist ascends a stairway and emerges into the grand concourse of the Pennsylvania Station presented its own special set of problems. Again the camera was concealed—this time in a large refrigerator packing case mounted on wheels so that it could be pushed along for a tracking shot. The scene had to be shot fast so that the crowd would not recognize the star and become bothersome. The scene was okayed on the second take, and the passers-by merely thought that a crated refrigerator was being trucked along for shipment on one of the trains.

The lighting inside Penn Station became a veritable nightmare. Here again, the total illumination came from natural sunlight filtering in through high windows. But outside the sun was playing tag with a bank of clouds, so that the exposure varied from second to second. Leavitt had to station an observer outside to let him know (by means of complicated arm signals) when the sun could be expected to peek through long enough to make the shot.

Two suspense-filled sequences of "The Thief" take place in Washington inside the Library of Congress, and this entire footage was shot between the hours

of 10 p.m. and 8 a.m. one night while the building was closed to the public. All of the lighting inside the library was accomplished with portable Colortran units—no small achievement when one considers the size of the room and the fact that it is paralleled entirely in dark mahogany that soaks up light like a sponge. During a break between set-ups on this sequence the camera crew dashed out and shot the striking man title background scene which shows a man looming up in silhouette against the illuminated dome of the Capitol building.

There are several scenes in which characters inside buildings are shown looking out of windows toward real backgrounds. Aside from the terrific depth-of-field required to hold both planes sharp, there was the problem of balancing an outdoor 1/22 light with an interior illumination of 1/25. Again the trusty Colortrans plus a careful selection of filters did the trick.

The climactic sequence filmed inside the antenna tower of the Empire State building was shot with a hand-held Eclair camera, since there was no room to set up a Mitchell. The gaffer managed to squeeze in a couple of Colortran lights to produce an exposure and per-

Triple-head Moviola Edits "I Love Lucy" TV Shows



DON ARONOFF, co-star of "I Love Lucy" TV show and cinematographer Karl Freund, A.S.C., display the special triple-head Moviola built especially for Donlin Productions and which is used by Aronoff to expedite editing of company's two weekly television shows—"I Love Lucy" and "Our Miss Aronoff." Equipment enables company to rough-cut a show in one day.

tally balance the extreme brightness contrast ratio with the outdoors. These units were also used effectively inside the hallways of a boarding house in Washington. Here various planes of the "set" were illuminated and the characters walked from shadow into light, producing a great illusion of depth.

Photography of "The Thief" is distinguished by forceful compositions and unusual camera angles, such as in the sequence where the camera shoots from directly overhead to accompany the confinement of the man hemmed in by the four walls of his rooming house prison. In explaining his bold technique, Leavitt points out: "I wanted to use an off-beat style—not just to be different, but because the story was an unusual one and called for visual presentation that was out of the ordinary. And also because it was up to the camera to point up details that would ordinarily have been accentuated by dialogue—if there had been any."

His flair for the unusual, coupled with great technical skill is evident in the opening scene, in which the camera pans and dollies all over the set, through doors and back again—eventually describing a 360° arc. The moving of solid walls in and out of place as the camera trundled by in this shot was a major maneuver in itself.

Sam Leavitt started his motion picture career 30 years ago at the old Paramount Studios in New Rochelle. After 10 years in the lab, he became an assistant cameraman for the Paramount Studios at Astoria, Long Island, where he eventually worked as operator for George Folber, A.S.C., and Joseph Rutenburg, A.S.C. He came to Hollywood in 1935 and worked at Republic, Columbia and Paramount as an operator. In that capacity he went with Harry Stradling, A.S.C., to M-G-M where he worked from 1940 to 1948, operating for Stoddard on such films as "Anchors Aweigh," "The Pirate," and the Oscar-winning "Picture of Dorian Grey."

He worked with Roone and Greene on their production of "The Wolf" as operator, but "The Thief" is his first major dramatic film as Director of Photography. Judged from the standpoint of originality plus sheer technical excellence, it should definitely place him in the big leagues.

The American Television Society has published a 16-page brochure that presents the findings of its committee on TV film commercials, based on information gathered from 150 agencies and producers.

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"THE FOUR POSTER"

(Continued from Page 451)

three scenes in "The Four Poster" continue without pause for seven minutes, 40 seconds. Camera technique at last could do justice to the stage technique of Harrison and Miss Palmer.

Mohr used the Gertuza lens almost continuously at a stop of 1/2.8 and at no time was it stopped down below this point. One of the important advantages the Gertuza affords, according to Mohr, is the ability to work at constant aperture. Moreover, it means more freedom for the cast, there is no need to keep every player on the same plane on the set or to make cuts back and forth between players as is usual practice when a deep-focus lens is not used. Depth of focus, of course, can be achieved to some extent with conventional lenses, but this means pouring more light on the set to compensate for the smaller stop that must be used.

For the first time, perhaps, the deep focus feature of the Gertuza lens was combined with the hand, dolly-mounted camera to achieve what are undoubtedly the longest sustained action shots ever filmed for a feature picture.

An excessive talkiness often slows stage plays dealing with passages of time. The actors must spend minutes setting the stage for a restless audience. Scott, having kept a tight script in eight scenes, would not a minute in exposition. He sought instead some refreshingly new linking device. Worked to death already were montages, special effects, commentary and flashbacks to indicate changes in mood, time, events, crisis, character development. Scott came up with a device someone instantly dubbed "mood painting interferences." These are brief animated paintings, their style ranging from fantasy to realism. The interferences sketch the events in the lives of the two principals between the live-action sequences—birth of a child, success in career, second honeymoon and the like. The mood paintings also suggest the world outside, its wars and depressions and Roaring Twenties.

The animation sequences were produced by Stephen Bauman, president of United Productions of America, the company whose Dr. Seuss cartoons, "Gerald McBoing Boing," won a 1950 Academy Award. John Hubley directed the mood painting interferences closely co-ordinated with the major story line.

The use of the interferences provided another challenge for Mohr—that of matching his lighting with that in the interferences so that the pictorial flow between the interferences and live action would be smooth, if not almost imperceptible. Here Hal Mohr worked in close

cooperation with interferences director Hubley in planning both lighting and the pictorial matching of live action and the bridging medium. In all there are eight interferences which require 16 bridges—moodily lip dissolves. An interesting example of how the lighting of live scenes was coordinated with that in the mood paintings came in animation in one scene conceived by Mohr—a cleanup of two huge brandy snuffers on a table. Mohr played a number of lights on the glasses providing a chameleon of light reflections which set the pattern of the interferences animated painting that followed. Similar imaginative treatment went into the bridging shots for the rest of the interferences scenes.

In living film, Hal Mohr had the benefit of working with the perfect "cinematographer's director." Perhaps few director-cinematographer teams ever worked so smoothly and cooperatively. Much of the photographic success of "The Four Poster" is due to director Reiz's willingness to keep the action sufficiently elastic to suit the requirements of the camera. The usual pattern was for Reiz to put his players through a rehearsal while Mohr watched from the sidelines. Afterward, Mohr would make suggestions for changing a player's position or line of action in order to enhance the photography for the best dramatic effect.

Because of the many challenges it presented, Hal Mohr considers it a real privilege to have been chosen to direct the photography of "The Four Poster." But to Stanley Kramer, the producer, the man whose expert camera artistry generated Oscars for filming "A Midsummer Night's Dream" in 1935 and again in 1945 for "Phantom of the Opera" was made to order for the assignment.

(ADV.)



"I'd report this as justifiable homicide—'Mashed' threatened to sell your KODAK!"
(Looking partly profane, negative words.)

TWO NEW 16mm FILMS

(Continued from Page 430)

new fast DuPont 16mm film. Events can be shot as late as 4 p.m. daily and the film made ready for telecast by 6:45—less than three hours later.

Still another west coast TV network station turns out a daily newscast on film in similar manner, with one exception: using DuPont 930, the film is exposed and processed as a negative, then telecast in negative form—with the image reversed electronically during selecting in order to produce a positive image on home receivers. This station also makes wide use of 16mm news footage supplied from associate stations in its network, and some idea of the fine image quality inherent in this microfilm footage photographed on DuPont 930 and 931 stock is the fact that it is successfully kineographed on 35mm film by this station for later telecast.

Television newscasts have become such an important program feature that it seems likely every television station in the future will have its own local newscast operation, with the station photographing news events on 16mm film, and processing the film in its own newscast headquarters with the compact fast processing equipment that is available today.

Educational institutions also are finding 930 and 931 films ideal for photographing sports events such as football and basketball games, where invariably the light is of poor quality. Roy Probie, official cameraman for the Los Angeles Rams professional grid team has found the improved Type 930 film, photographed and processed for reversal, to have plenty of speed for shooting night football games.

Leonard Chaimson, cameraman for 16mm Screen Service Co., Hollywood, has tested the 930 stock as negative material and claims the film is ideal for 16mm negative-positive film production.

Cameramen who shoot night horse racing have always been faced with the critical problem of consistent exposure. In most instances, either 930 or 931 has proved the answer to this problem. Moreover, the unusually hard condition of these two films fit ideally into the race tracks' requirements for a film that will take fast processing under pressure of time and give acceptable pictorial results.

As a helpful service to 16mm cameramen and laboratory men everywhere, as well as to producers of motion pictures, DuPont has available two compo-

(Continued on Page 432)

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Television Film Production

By LEIGH ALLEN

Pointing up the spectacular progress made by the TV film industry is the fact video-film programming for this Fall has virtually doubled. The Hollywood trade paper, *Daily Variety*, pointed out recently that there is a total of 47 sponsored TV film programs set for this Fall as compared to 25 last year. Cited as reasons for increased TV film production activity are such successes as the "I Love Lucy" show, and "Dragnet." Both shows have been topping the Nielsen, Hooper and other ratings.

The big swing to filmed TV programs shows that sponsors have finally come to realize that filmed shows solve the time problem, always a headache with live TV.

New TV programs going to film this Fall include several popular shows formerly live, such as Burns and Allen, being photographed by Phil Tinsuta, ASC.

Other new shows being put on film include "Four Star Playhouse," starring Dick Powell, Charles Boyer, Joel McCrea and an unnamed star, produced by Don Sharpe Productions, to be seen on CBS-TV; "Hollywood Offbeat," Melvyn Douglas, produced by Marion Posner-mint; "Ramar Of The Jungle," Jon Hall, produced by Arrow Productions; "Your Jeweler's Showcase," produced by Screen Televisio; "Bill Baker," Alan Hale, Jr., produced by Revue Productions.

Hopalong Cassidy series, for NBC-TV; "Mr. and Mrs. North," Barbara Belton, Richard Denning, produced by Federal Telefilm, for NBC-TV; "Marge," produced by Roland Reed Productions, "Ford Theatre," all-star casts, produced by Screen Gems; "Joan Davis Show," Joan Davis Productions producing, NBC-TV; Burns & Allen, produced by the McCadden Corp.; "Death Valley Days," for Horne Co., produced by Flying A; Eddie Mayehoff series, for NBC-TV, produced by Key Productions; "The Doctor," produced by Personnel Productions, NBC-TV.

"Terry And The Pirates," produced by Deaglan; "Adventures Of Ozma and Harriet," produced by Volcano Productions, ABC-TV; "Affairs Of China Smith," Den Duryea, produced by Yabeko-China Smith Productions; "Cavalcade Of America," DuPont Co., produced by several companies, NBC-TV; Abbott & Costello series; "Our Miss Brooks," Eve Arden, produced by Decla, CBS-TV; "Two For The Money," and 15-min. series for Pepsi-

Cola, produced by Prekter Syndicated.

Telexis shows already on the air or set for programming in addition to the newcomers include "I Love Lucy," "Dragnet," "Red Skelton," "Big Town," "Beulah," "Rocket Squad," "Schlitz Playhouse Of Stars," "Chevron Theatre," "Green Playhouse," "Foreign Intrigue," "Dangerous Assignment," "Farwest Theatre," "Kit Carson," Gene Autry, Roy Rogers Cowboy Stars, "Love Ranger," Art Linkletter, "Sensin' Ed's Gang," "Aren't We Andy," "Coca Kid," "Boston Blackie," "Rebound," "The Unexpected," and "Trouble With Father."

When a major producer of TV film shows was engaged to turn out a series of 12 and 15 minute TV films plugging Democratic Adlai Stevenson for president, the company's regular director of photography was replaced by another to shoot the series as result of careful scouting, which revealed the cinematographer was an avowed Eisenhower man!

Because many potential local sponsors had complained that television advertising costs too much, KSL-TV, in Salt Lake City, is considering the misconception by offering top-notch facilities and camera talent to match.

KSL-TV studios, one of the best in the west can quickly be converted to film production for TV commercials and spot announcements. Richard V. Thayer, the station's film editor cinematographer is available with extensive lighting and photographic equipment, and already has produced a considerable number of TV advertising films for the station's clients.

Thirist, a former amateur 16mm movie maker, won an American Cinematographer Award in 1959 for his color film, "Navajoland."

Alfred Gibb, ASC, who has been won over to TV film production, is directing the photography of the Joan Davis show. The show comprises a series of 26 half-hour situation comedies under title of "I Married Joan," starring Miss Davis and Jim Backus.

SEPTEMBER TV FILM PRODUCTION: The following cinematographers were engaged in Hollywood last month direct-

ing the photography of films for television.

Carl Anderson, Screen Gems "Divided Heart" series at Columbia Studios.

Lucas Audist, A.S.C., Ring Crosby Enterprises, RKO-Pathe Studios.

Joseph Bore, A.S.C., Gannan Productions, Hal Roach.

John Boyle, A.S.C., Gross-Krauss, Inc., RKO-Pathe Studios.

William Bradford, A.S.C., Flying A Productions.

Norbert Brodsky, A.S.C., Showcase Productions, Hal Roach Studios.

Elmo Carter, A.S.C., Federal TV Corp., Goldwyn Studios; also, Screen Gems, Columbia Pictures Corp.

Don Clark, A.S.C., Ziv Productions.

Robert DeGosse, A.S.C., Hal Roach Studios, "Amos 'n Andy" show.

Carl Feltus, Ziv Productions, California Studios.

Elly Fredericks, Revue Productions, Republic Studios.

Karl Freund, A.S.C., Desilu Productions, General Service Studios.

Frederick Gately, A.S.C., John Gaudel Productions; also for Volcano Productions, General Service Studios; also for Jax Productions, Inc., General Service Studios.

Alfred Gels, A.S.C., Joan Davis Productions.

Fred Jackman, Jr., A.S.C., Key Productions, Eagle Lion Studios.

Benjamin Khan, A.S.C., Frank Wisbar Productions, Eagle Lion Studios.

Joe Nevat, Roy Rogers Productions, Sam Goldwyn Studios.

Kenneth Penck, A.S.C., Jerry Fairbanks Productions.

Robert Petlack, A.S.C., Lindsey Parsons Productions, KTTV Studios.

Clark Ramsey, Revue Productions, Republic Studios.

William Scherer, A.S.C., Lindsey Parsons Prod., KTTV Studios.

William Seydel, A.S.C., Doug Fair Productions, RKO Pathe Studios.

Mark Stronger, A.S.C., Roland Reed Productions, Hal Roach Studios. Also William Boyd Productions, General Service Studios.

Alvin Stussmold, Frank Ferrin Productions.

Walter Stronge, A.S.C., Roland Reed Productions, Hal Roach Studios.

Phil Tassone, A.S.C., McCadden Corp., General Service Studios.

Charles VanDyke, Marion Paramount Productions.

James Van Treas, A.S.C., Filmcraft Productions, NBC Studios.

Glenn Warren, A.S.C., Family Films, Inc., KTTV Studios.

Leslie White, A.S.C., Don Sharpe Enterprises, RKO-Pathe Studios.

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Current Assignments of A.S.C. Members



Main film productions on which members of the American Society of Cinematographers were engaged as directors of photography during the past month

★ ★ ★ ★

★ ★ ★ ★

Allied Artists

- **HARRY C. NICHOLS**, "Son Of Beils Street," (Columbia) with **Keith Larsen**, **Penny Castle**, **Dana Drake**, **Byron Tamm**, **Myrna Healy**, **Frank McDonald**, director.
- **WILLIAM SCHICKEL**, "Tangle Incident," (Lundby Picture Prod.) with **George Beant**, **Mari Adams**, **Shirley Patrick**, **Don Johnson**, **Ally Telson**, **Betty Helen**, **Lee London**, director.

Columbia

- **ROE HUNT**, "Sons Of Beils Street," (Columbia) (Technicolor) with **Paul Henning**, **Patricia Medina**, **Richard Quinn**, director.
- **WILLIAM BOURNE**, "Golden Ghost Riders," (Gene Army Prod.) with **Gene Army**, **Shirley Dornett**, **Carl Egan**, **Carlotta Young**, **Kirk Kelly**, **George Ambrosius**, director.

Metro-Goldwyn-Mayer

- **HERBERT BRENNER**, "Vagabond," (Amber Color) with **Robert Taylor**, **Ann Garahan**, **Howard Keel**, **Anthony Quinn**, **Kurt Kneib**, and **Christie Jane Evans**, director.
- **HERBIE ROSS**, "Happening When We," (Technicolor) with **Edward Williams**, **Marion Lucas**, **Jack Carson**, **Donna Daniel**, **William Demarest**, **Charles Greenwood**, **Barbara Whiting**, **Charles Walters**, director.
- **FRANKLIE A. YOUNG**, "Invitation To The Dance," (Technicolor) (Shooting in London) with **Gene Kelly**, **Igor Youskevitch**, **Gene Kelly**, director.
- **JERRY BENTON**, "Tales From The City," with **Madeline Beaudin**, **James Mace**, **Jody Gidycz**, **Lois Colburn**, **Edmond O'Brien**, **Gene Carson**, and **Deborah Kay Joseph Mackintosh**, director.
- **HAROLD LUPKIN**, "Cry Of The Heart," with **Vivienne Garmon**, **Betty Sullivan**, and **Polly Bergen**, **Joseph Lewis**, director.
- **RAY JUNE**, "Code Two," with **Ralph Meeker**, **Sally Forrest**, **Robert Horton**, **Janet Craig**, **Korben Wynn**, **Jeff Richards**, **Fred M. Wilcox**, director.
- **MILTON KRASNER**, "Dream Wife," with **Cary Grant**, **Deborah Kerr**, **Betta N. John**, **Buddy Ray**, and **Richard Anderson**, **Sidney Sheldon**, director.
- **PAUL C. VOGEL**, "The Clown," with **Red Skelton**, **Jane Grey**, and **Tammy Carndine**, **Robert Z. Leonard**, director.

Moneogram

- **HARRY NICHOLS**, "Jungle Girl," with **Judy Sheffield**, **Karen Sharpe**, and **Suzette Barkin**, **Ford Beebe**, director.

Paramount

- **LEONEL LYNCH**, "Jungle," (Technicolor) with **Ray Milland**, **Adrian Dore**, **Wendell Corey**, **Lewis B. Foster**, director.
- **ERNEST LAZAR**, "Hercules," (Technicolor) with **Tony Curtis**, **Janet Leigh**, and **Tony Thibault**, **George Marshall**, director.
- **GEORGE BARRIS**, "Little Boy Lost," with **Reg Cusack**, **Clara Douglas**, **Nicole Maury**, **Chris Faraide**, **George Seaton**, director.

AMERICAN SOCIETY OF CINEMATOGRAPHERS

FOUNDED January 1, 1919, The American Society of Cinematographers is composed of the leading directors of photography in the Hollywood motion picture industry. Its membership also includes non-resident cinematographers and cinematographers in foreign lands. Membership is by invitation only.

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- **ARNE STOR**, "The Sun Shines Bright," with **Charles Wineman**, **Arleen Whelan**, **Jake Kasel**, **Nepes Feckma**, **William Stone**, **Henry O'Neil**, and **Russell Simpson**, **John Ford**, director.

20th Century-Fox

- **JACQUES LAURENT**, "My Crime Partner," with **Opelia DeHarland**, **Richard Byrne**, **Karl Sutter**, **George Delano**, **Henry Kane**, director.
- **LEON ARON**, "The Silver Whip," with **Ray Collins**, **Dale Robertson**, **Robert Wagner**, **Kathleen Crowley**, **James Milham**, director.
- **LEON SHARPE**, "Call Me Madam," (Technicolor) with **Ebba Meyers**, **Donald O'Connor**, **George Sanders**, **Vera-Ellen**, **Robert Douglas**, **Ludwig Staudel**, **Charles Dingle**, **Billy DeWolfe**, **Leslie Robinson**, and **Walter Slovic**, **Walter Lang**, director.
- **LEON BARRIS**, "Baptism Of Fire," with **Vivian Moore**, **Ally Noveck**, **Gregg Martell**, **Lee Marvin**, **Nick Dennis**, **Richard Egan**, **Robert B. Webb**, director.
- **LEO TAYLOR**, "The President's Lady," with **Susan Hayward**, **Charles Morris**, **Fay Bainter**, director.

Dr. Gladys Harbort, **Charles Dingle**, and **John McIntyre**, **Henry Lewis**, **Jessie**, director.
- **JOE MACDONALD**, "Blaze Of Glory," with **Richard Widmark**, **Joan Peters**, and **Thelma Ritter**, **Samuel Fuller**, director.

Universal-International

- **RONALD MERTY**, "Man From The Alamo," (Technicolor) with **Glass Ford**, **Jake Adams**, **Chill Wills**, **Vivian Jay**, **High O'Brien**, **Joanne Cooper**, **Budd Dastubler**, director.
- **CLAYTON**, "Law And Order," (Technicolor) with **Ronald Reagan**, **Alan Neal**, **Norm Cabot**, **Patricia Rogers**, **Dorothy Malone**, **Samuel Johnson**, **Nathan Juran**, director.
- **WILLIAM DANIELS**, "Thunder Bay," (Technicolor) with **James Stewart**, **Joanne Duv**, **Robert Roland**, **Dan Duryea**, **Marion Brandon**, **Ally C. Fippner**, **Anthony Mann**, director.
- **CARL GOTTBERG**, "Night Flowers," with **Patricia Barry**, **Leonard Freeman**, **Harvey Low**, **Jack**, **Joyce Holden**, **Dan Gordon**, **Jack Arnold**, director.

Warner Brothers

- **ERNEST DEFFAS**, "She's Back On Broadway," (Warner-Color) with **Vivienne May**, **Steve Carlson**, **Gene Nelson**, **Patricia Wynne**, **Garland Douglas**, director.
- **CARL GOTTBERG**, "The Jan Strain," (Technicolor) with **Danny Thomas**, **Peggy Lee**, **Michael Rennie**, **Edward G. Robinson**, **Ally Kelly**, **Michael Curtis**, director.
- **WILLIAM CLAY**, "By The Light Of The Silver Moon," (Technicolor) with **Dore Day**, **Gordon MacRae**, **Rosemary DeCamp**, **Leon Ames**, **Mary Wickes**, **David Butler**, director.
- **ROBERT BERKE**, "I Confess," with **Montgomery Clift**, **Anne Baxter**, **Karl Malden**, **Frank Atona**, **Roger Davis**, **Alfred Hitchcock**, director.
- **THE MCCORM**, "Cattle Town," with **Dennis Morgan**, **Beta Moreno**, **Paul Phipps**, **Philip Carey**, **Jay Novello**, **Noel South**, director.

Independent

- **WYATT BLOCH**, "Return To Paradise," (Technicolor) (Argon Picture Prods.) with **Gerry Cooper**, **Roberta Rogers**, **Betty Jones**, **Maria MacDonald**, and **John Harkin**, **Neck Nelson**, director.
- **ERNEST LAZAR**, "The Star," (The Productions) with **Bette Davis**, **Scotty Hayden**, **Natalie Wood**, **Maurice Watson**, **Stuart Nelson**, director.
- **GEORGE SEATON**, "The Bandits Of Corsica," (Edward Small Prod.) with **Richard Widmark**, **Paula Raymond**, **Raymond Burr**, **Roy Mason**, director.
- **JOHN STALL**, "Invaders From Mars," (National Pictures) with **Joey Heath**, **Helene Carter**, **Arthur Franz**, **Lee Erwinson**, **William Cameron Menzies**, director.
- **W. HENRIK GARRIS**, "Swedish Before The Mass," (Technicolor) (Edward Small Prod.) with **John Payne**, **Sherry Ford**, **Gerald Hale**, **Lon Chaney**, **Sidney Sullivan**, director.
- **JOSEPH BRICE**, "The Tall Tress," (I Frank Woods Prod.) with **Lloyd Bridges**, **Lee Cobb**, **Marion Womack**, **Elmo Williams**, director.

SUPER-TELEPHOTO

(Continued from Page 438)

camera's normal barrel-mounted lenses are to be used.

Installing an over-size telephoto lens on a cine camera is generally a lengthy operation, which is the reason that many professionals using 16mm cameras with long telephoto lenses prefer to have an extra camera on hand when shooting with lenses of shorter focal length is called for. Goddard's mount was designed to permit changing from telephoto to normal lens in less than ten seconds. The telephoto can be quickly disengaged from the camera turret with a few turns of the threaded coupling. The threads were made extra large to facilitate quick mounting and dismounting.

According to Goddard, it is unnecessary to change exposure to compensate for the slight amount of light lost in the viewing system. The telephoto assembly has proved amenable to use in filming wildlife, although he also uses it for other subjects. Objects 300 feet distant appear on the screen as though photographed with a normal lens only 20 feet away. Goddard's friends refer to the new tele lens assembly as a second cousin to the famed Moore Palouan telescope, a most fitting description, incidentally, because with it Goddard has photographed some remarkable studies of the moon.

New Cine Camera Lenses

Wollensak Optical Company, Rochester, New York, announces several major advancements in the manufacture of its line of cone lenses.

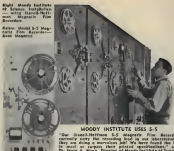
The entire Cine-Rapier line of 8mm and 16mm cine lenses has been redesigned to take a drop-in filter. Filters fit in back of the lens hood (umbshade) without the need of a retaining ring. They become an integral part of the lens, are held rigidly in place and can easily be replaced by other matched Wollaston coated, optical glass filters.

All Wollensak Cine Raptor lenses, either rings or 16mm, are supplied with coated optical glass heat filters at no extra cost. Since the haze filter is built in, no more making and should always be used when shooting daylight Kodachrome, this innovation gives cine camera users a complete lens.

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(Continued from preceding page)

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INQUIRIES INVITED

WHAT'S NEW?

(Continued from Page 455)

sion, two-film operation in a matter of seconds.

Complete data and prices may be had by writing the manufacturers at 729 Seventh Ave., New York 19, N.Y.

Chemical Fade—Craig, Inc., Plainville, Conn., a division of Kalert, offers the amateur movie maker a quick and effective method of making fades, wipes, etc., in his film after the film has been exposed and edited. Then, the amateur may put fades in his film exactly where he wants them, using Craig Fotolade, a dye chemical which is easily dissolved in water.

Dye fades are permanent and non-fading. Length and density of fades are easily controlled. Center, side and cross wipes are also a matter of minutes.

Offered free to readers of *American Cinematographer* is a copy of Craig's popular new booklet, "Tips and Tricks On Movie Editing," in which the process of making dye fades, wipes, etc., is fully explained. You may have a copy by writing the company at Plainville, Conn.

The first photographic lamp catalog ever to be produced is now being distributed to the motion picture industry by General Electric Company through its various district sales offices. General Electric's new 28-page, four-color catalog features company's complete line of lamps for all photographic services, illustrates and describes all types and sizes of lamps and gives technical data and prices. Lamps range from photo-flash to studio lighting and projection lamps.

Automatic Positive Control from camera to screen is offered in the excellent line of motion picture production equipment offered by Houston-Fearless Corp., Los Angeles. Motion picture producers, laboratories, and television film companies are invited by the company to write for complete information on Houston-Fearless film developing machines, color printers, friction heads, color developers, camera dollies and tripods, camera cranes, and film printers.

Also, company specializes in the design and construction of such equipment to meet specific needs.

Write to the company at 11809 West Olympic Boulevard, Los Angeles 64, California.

BULLETIN BOARD

(Continued from page 422)

Technician at MGM's British studies in London. Production features Gene Kelly, Igor Youskevitch and Claire Sombert.

RAY MALLA, 46, one-time movie actor who starred in the adventure picture "Eskimo," and for the past several years an assistant cameraman at 20th Century-Fox, working with Joseph Lo-Selle, ASC, died of a heart ailment in Hollywood last month.

FRANK PLANER, ASC, has returned to Hollywood following completion of his assignment as director of photography on Paramount's "Roman Holiday," filmed in Rome, Italy.

ALFRED GILKS, ASC, who recently completed filming "See How They Run" at MGM, is latest director of photography to be lured into the TV film industry. Gilks has signed to photograph the new "Joan Davis Show" for TV.

ROBERT PLANCK, ASC, will direct the photography of "Barnum To Be Seem" at Metro-Goldwyn-Mayer.

ONCE-IN-A-LIFETIME THRILL

(Continued from page 441)

schedule which was set up on a business-like basis. A certain amount of determination is necessary, of course, but if one gets into a frame of mind in which the filming job is considered to be important, then it will get done.

What we all need then—and all we need—is the determination to sidetrack the things we would like to film and can't, and get busy on the picture we can start today.

TWO NEW 16mm FILMS

(Continued from Page 451)

hensive brochures on DuPont motion picture films. Folder No. A-3905 describes the attributes of film emulsions 930 and 941, together with, silver factors, processing data and recommended formulas. The second brochure, No. A-3328, contains similar information relative to all other DuPont films. Both brochures are available without cost by writing to the Photo Products Division of DuPont at Wilmington, Delaware, or to its branch in Hollywood, Calif.



A star's best friend...

Pictures take months to make...
may be unmade in split seconds.

For the superlative showings of which modern projection equipment is capable depend upon superlative film care.

Film coating, for example, fabrication, and inspection—all require precise knowledge, expert handling. And in cleaning, splicing, and winding, the film must be held "just so" in hands wearing the right type of gloves; here, the slightest scratch means trouble.

On subjects such as these—ranging from choice of film to protection and film storage—representatives of the Eastman Technical Service for Motion Picture Film are trained to advise and work with the industry.

To maintain this service, the Eastman Kodak Company has branches at strategic centers... invites inquiry on all phases of film use from all members of the industry. Address Motion Picture Film Department, Eastman Kodak Company, Rochester 4, N. Y. East Coast Division, 342 Madison Avenue, New York 17, N. Y. Midwest Division, 157 North Wabash Avenue, Chicago 2, Illinois. West Coast Division, 6706 Santa Monica Blvd., Hollywood 38, California.



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